

SMART EXCEPTIONS THAT PROVE A RULE

By Barbara Winslow



MANY FABRICS MAKE THIS CHARMING LITTLE HAT



NO SIGN OF A DROOP—INSTEAD A DECIDED FLARE



SUGGESTING THE CLOCHE AND THE TAMP, BUT REALLY NEITHER



WHEN VELVET MEETS BROCADE, FLOWERS ATTEND THE MEETING

In a Season When "The Cloche's the Thing" There Must Be Picture Hats To Prove It—Luxury Characterizes the Featured Fabrics.

THE outstanding millinery feature of the hour is the cloche, tight of crown and narrow of brim and quite smart enough to be in every way worthy of its prestige. There must be a reason for all things, logicians tell us, and the reason for the popularity of the cloche lies not alone in its fetching ways, but in its appropriateness to every occasion, whether informal or semi-formal. About the only costume with which it may not be worn is evening attire, and not infrequently it is the preferred choice for wear with restaurant frocks.

And it is certainly a delightful fashion—one that the feminine mind can find a score of reasons for retaining, and not one for discarding. The fabrics that fashion them are fashion's most approved—so, too, are the trimmings and their ways are as varied as the uses to which they are put. The usual variety of small hats has been tried out by ambitious designers, who cannot bear to see any single fashion get too strong a hold on the feminine fancy, but though they have attained popularity to a certain extent, they have not displaced the cloche—it is that they never will.

Felt And Velours The Favorite Fabrics
Just as the cloche leads the array of fall millinery, so felt and velours lead in the display of cloche models. Suede and velvet appear in some of the latest offerings, and velvet is seen, but the texture of velours and felt is more adaptable than any other. The vogue of the cloche is traceable, indirectly, to the vogue for bobbed hair, and with a change in the style of the latter there has come a change in the manner of the former. We now have the mannish bob, which calls for a much smaller hat than the fuller cut, with the result that the tight crown and narrower brim are approved.

The crown is, as a rule, higher, taking its cue from the reversion to the last century form in dress, and trimmings are flat or pert and bristly, as one finds them most becoming. Ribbon plays its part, of course, being applied flatly or making a cocard at one side, and the shaving brush aigrette and the feather fancy are smartly new. Glycerine ostrich and cre ribbon are favorites in their respective classes. Cloches for evening wear are made of metal lace and fur, in combination, though the strictly tailored model is not unusual. In the effort to replace the cloche with other fashions, designers have introduced the beret and an adaptation of the Chinese coque hat, both very attractive, and becoming to certain types. But the fact that they are not so universally becoming as the cloche may be one reason why they have failed in their original purpose, though many of them are seen in any fashion parade. The beret is usually close fitting, and has a wide latitude, when it comes to the brim. Braid and embroidery trim the smartest models, both effective against velvet, which is the favorite material for these hats, because of its drapability.

The struggle to bring the off-the-face model back to popularity is on, and many of the smaller, tailored hats feature this effect. There are pokes and mushrooms and turbans in any small hat display, and novelties sufficient for the woman who claims that distinction in dress consists in being different. Draped bands of silk; ribbon in bands, cocardes, bows and ap-

plique and embroidery effects; and many adaptations of feather trimming are the featured trimmings.

Captivating Large Hats Are Appearing
Feathered hats of sweeping lines and rich materials are conspicuous in every display, for winter always brings them, no matter what late summer and fall models may prophesy. Right now they are in the minority, but their presence is the exception that proves the cloche rule, since a medium or very large shape calls one's attention to the variety of small shapes, especially the cloche.

There is something about a large hat that whispers interesting things of tea—after the matinee; the busy sociability of restaurants at dinner time; and strictly formal affairs; something that the cloche, no matter how popular it may be, does not possess. It is by virtue of its beauty, the true "dress" hat, and is, almost invariably, becoming of line. It may be frankly of the mode cavalier, of velvet and sweeping plumes; it may be of the more tailored hatter's plush, with tailored trimmings; or it may be Napoleonic in its three-cornered way to charm; but it will be the creation of an artist in both line and color.

It is very easy to be foreign and historical, in one's choice of a large hat, this fall, for Chinese motifs; the Italian Renaissance; the Oriental styles of the Louis Fifteenth period; and the Directoire mode are all approved fashions, not only in respect to materials, but lines. Of late Russia has been much liked, and the modes of Russia are typically winter modes. But this much may be said for them, all they are, when at their best, of great simplicity, for a touch of fur, a single plume or a fall of lace may be a very lovely thing, quite unrivalled by the intricate trimmings of more ornate models.

But whether it be a web of richly soft panne velvet; a miracle of ostrich; a rare little pelt of soft fur; or a bit of colorful fringe or embroidery, it must possess the lure of elegant simplicity, either in itself or its application, if it is to be successful. It must be the result of thought on the part of the true milliner-designer-craftsman, for that is what originators have come to be.

Exceptions That Lure, In Spite Of A Rule
Why follow a rule, if by accepting the necessary exception, you are more becomingly dressed? Five possible ways to a desired end are pictured, none of them a true cloche, yet every one of them sponsored by fashion and possessed of both originality and true beauty. After all, it is variety that assures a nation of well-dressed women, since to plagiarize—all women may not wear all modes all of the time, though there are sure to be certain modes that will become the individual.

Two hats in off-the-face effect; a hat that droops, yet achieves a peak, in front; a close little helmet affair; and a model that smacks of the beret, yet is not; what wider choice could woman ask to aid her in her effort to get away from the insistent cloche? Velvet and brocade, with the aid of a spray of velvet flowers may prove vastly becoming; but if it does not, there are still two large models left, from which to choose. And while one of these has a decidedly abrupt flare, the other chooses to droop, yet permits inquisitive eyes to peer from

under it, since it is shaped to a peak in front.

Ostrich makes a tailored quill effect on the smart shape of black velvet, but the only trimming on the off-the-face model is embroidery, done in silk and beads. The tight little hat uses brocade for its fabric, then adds glory to beauty in ornaments of metal, and rosettes of satin straw and metal ribbon, not forgetting to mention the single button, covered with metal cloth. Metal plays a brilliant part in the hat mode.

A crown of black velvet—after the fashion of the beret; a narrow brim of colored velvet, the color repeated in the applique and the embroidery of wool; and a single velvet loop; these three—and a hat, of unusual charm—

and ununiquely! Certain it is, that one need not dress by rule, if the pictured models are an indication of the wealth of exceptions that prove such a rule exists.

Concerning the Tailored Suit

THE strictly man-tailored suit has a definite place in fashion's wardrobe, and while it is frequently abused, being worn with other articles of apparel that are anything but tailored, it is a comparatively simple matter to achieve a really tailored costume. In this costume slender heels, huge hats and fluffy blouses play no part—they belong to the costume suit, which is a very different type of apparel.

With the tailored suit a tailored blouse—of English broadcloth, silk or linen—should be worn, and it should be long of sleeve and smartly tucked or pleated. Shoes should have low, Cuban or military heels, as one prefers, and the hat should be small—the cloche shape, so favored of fashion, lending itself most kindly to the purpose.

Accessories should be tailored, too, and the flat under-the-arm bag is approved, so is the smart little Tom Thumb umbrella that the Parisian considers imperative, whether it be a sunshiny or a rainy day. If the tail-

ored woman craves a bit of gaiety in her costume, then there is the costume kerchief that peeps from her pocket. Of chiffon, silk or crepe, it may be bold, both of color and design, without taking away the correct tailored effect. It may match the umbrella, if it is so inclined.

THE PINS WE USE—AND LOSE

THE plaint of the harassed woman, who wondered "Where did my pins go from and pins went to," is quite as unanswerable today as it has ever been, only there is, it would seem, more dirt coming and more pins going! The latter have been disappearing many years, since way back in the year 1543, when Catherine was queen. At that time, pins of brass and woven wire were made in France, but later, in 1626, their manufacture was introduced into England.

The United States began producing them in 1775, when pin making machines were invented, and production has been steadily increased until

eighty-five per cent. of the common pins are today made in the State of Connecticut, the value of the output being fourteen million dollars annually. Ten thousand people and ninety-two factories are required to produce the hundred pins per capita we use—and lose—each year.

NEW EXPRESSIONS OF THE COSTUME BAG

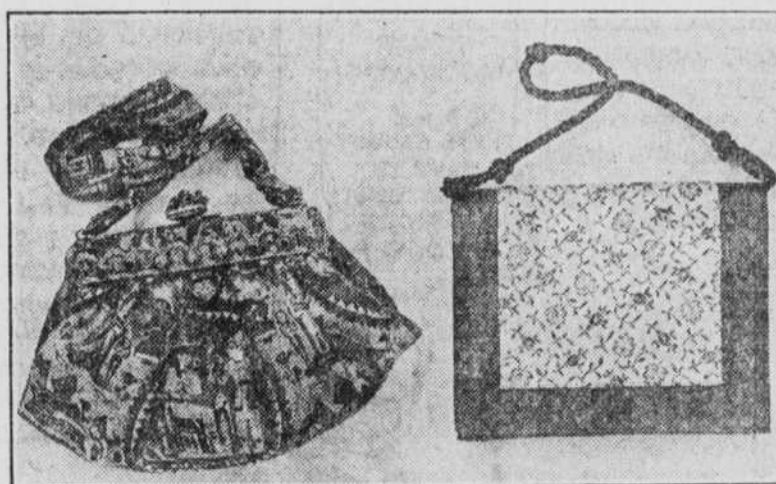
A CORRECT costume consists of many things—so combined and harmonized that a perfect whole is the result, and in spite of the fact that the up-to-date woman recognizes this fact, there are comparatively few perfect costumes. And no detail detracts more, or more often, from the correct ensemble than the handbag, for it is usually an afterthought, and considered mainly as a utility rather than an adornment.

This should most emphatically not be so, for there is variety—in fabric, shape and decoration—so wide that with careful choosing there may be a handbag for every type of costume, not necessarily one for every costume. The type that goes well with the tailored frock or suit, does not satisfactorily complement the more elaborate gown or the costume suit, and because this is so, it is imperative that we consider the newest modes in this unusually lovable accessory.

There is a perfect craze—in the world of fashion—for beautiful fabrics, rich colors and stunning embroideries, and this craze is reflected in all the accessories that use either

one of the three. We have had, for many seasons, handbags of silk for summer wear, handbags of velvet for winter wear, and all leather handbags for wear all the year around, but indications point to a real wealth of fabrics for the coming winter season.

beauty of the leather itself and the luxurious quality of their mountings. These mountings should have a chapter by themselves, so generally rich and gorgeous have they come to be. In dress bags, especially, a plain mounting is almost an unheard of



Tapestry, Moire And Brocade, Three Of The Best Liked Fabrics For The Smartest Costume Bags

Leathers include the seals, suede, crocodile, Morocco, vachette and seal grain cowhide, in varied colorings, and it is the leather bag, of course, that is one's first choice since so many hours of the day call for strictly tailored clothes and accessories.

The silks most used are moire and tulle, the former more popular than the latter, but brocades, gold tinsel cloth, all over embroideries, and satin surfaced and satin striped materials play a prominent part in the handbag mode. There are floss, bead and metal thread embroideries, and not only the cloth fabrics take them, but suede is often embroidered most effectively. Figures of metal are an approved trimming for leather handbags, while some of the very smartest depend wholly for their charm on the

thing, and finely cut narcissus; flagree—set, sometimes, with a cameo—gold set with precious or semi-precious stones; tortoise shell; mother of pearl and onyx are a few of the materials in use. Some of the loveliest bags are made from a piece of a genuine Mandarin coat, and the mounting is then in keeping with the spirit of the bag itself, and tassels depend, to further express the Chinese theme. Beads—as a trimming and as a fabric—are just as popular as they have ever been. It is even safe to say that they are more popular. In spite of seasonal prophecies to the contrary, the beaded bag—especially the finely wrought, supple beaded bag of French make—is a leader of fashion, and until some really adequate reason is found for discarding it, it will continue

its lovely way. There are all-bead bags and those that are part fabric and part beads, and three popular styles of the former are illustrated below.

The cost of the beaded bag depends wholly on the fineness of the work and the intricacy of the pattern. For instance, the small bag at the left of the illustration is much more expensive than either of the other two, and its lovely texture is a self-evident explanation of the fact. The envelope bag of moire and figured satin, and the pouch model of brocade in an Egyptian pattern are typical of the lovely variety one will meet in any display.

The flat, under-the-arm envelope bag, which thoroughly established its popularity last spring, appears this season in both silk and leather, and no matter what its fabric, it is most beautifully turned out. The vogue for black and brown in combination has brought out many models in this color scheme but the most satisfactory dress bag of all—from the point of view of true economy—is the bag of silk, black or preference, made up in one of the popular shapes and richly mounted. It will be a harmonious note in any costume.

Evening vanities and bag are jewel-tudded or embroidered in jewels, ribbons or metal braid in some interesting design. The richer and more luxurious the fabric, and the more finely wrought the mounting, the more acceptable the bag. In general, it is a season of luxury in color, fabric and trimmings in the hand bag world.

Did You Know—

HAT Mademoiselle is wearing chiffon velvet of an afternoon? It fashions a frock with snug bodice, full skirt and collar and cuffs of lace.

THAT pumps and sandals of young alligator skin are being made up into trig footwear for women of fashion? Patent leather is used for trimmings.

THAT the fashion of the coat dress is the stout woman's own? The unbroken straight lines, diagonal closing, shawl collar or rever and the V of the neck make it so.

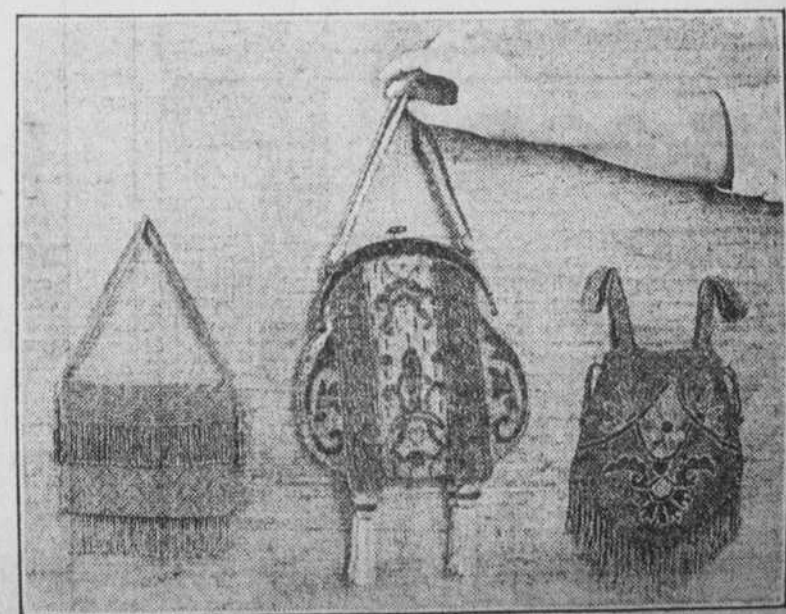
THAT Paris approves the wearing of scarfs with the fashionable smooth collure and long earrings? Embroidered Indian scarfs and metal tissue scarfs from Benares are most effective.

THAT the prophecy is being made—in circles where prophecies frequently foretell eventualities—that the fashion of the earring will soon disappear? One never can tell about fashion!

THAT the cut steel buckle or the buckle of jewels is now made to slide on the strap of the shoe? Used in this way it does service with several pairs of shoes.

THAT the heavy laces in neckwear are giving place to rose point, binche and Venice? They are frequently combined with crepe chiffon, a really new material.

THAT the latest fashion news notes lay stress on the slim silhouette that is really narrow? And the Chinese influence is more pronounced than it has ever been.



So Far Nothing Has Been Discovered That Will Wholly Replace The Beaded Bag—Three Of The Many Models

Informative Bits About Color

THREE powers divide the rule of the fashion world of today—Fabric, Line and Color—but for the time being we will assume that the greatest and most powerful of these is color. Certainly the greatest mistakes are to be made, not only in combining colors themselves, but in the arrangement of the various shades of a single color.

Following a season of bold, crude, glaring tones, we are having a season of comparative rest, with fashion silhouettes against a background of black, brown, gray and navy blue, with occasional touches of the new bottle green. Monotones, or color sequences, have taken the place of startling contrasts and surprising combinations, and the grays and browns lend themselves most readily

to this new color arrangement. Perhaps the best illustration of a true color sequence would be a series of monotones selected from the familiar shades of brown—say ecru, beige, fawn, beaver and seal or African brown.

We have become familiar—through association—with camel, fawn, mode, dune, cinnamon and other in the browns; suede, polo, silver, taupe and gun-metal in the grays; and navy and midnight blue are quite as familiar as black; so it is the newer shades that interest. There are certain grays that are almost brown and certain browns that are almost gray. Karak is such a color, for it gets its name from old temples, with gray-brown weathered look; and bunny, Thibet and Alaskan

may be classed as either. Kit fox is the gray that is so popular with fashion, and squirrel is—naturally—the lovely gray of the animal itself.

San Juan has hints of gold in its coloring; Malay is a deeper tone; and coffee is not merely any coffee, but coffee at its best! King's blue is a revival, familiar to most, and the Chinese blues—Mandarin, Manchou, Ming and Mongol—are dainty, or grayish, or sky shade, as their origin suggests. Blues, this season, when they are not navy, are deeply glowing and royally rich. After all, the name does not matter, it's the shade, and every new tone that comes out of the dye-pot means a wider choice and greater surety of a becoming selection and harmonious blending.